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SPECIAL ANNOUNCEMENT

With this issue the summer or "off"
art season ceases, the monthly issues to
be superseded by the regular weekly
editions, commencing Oct. 16. Previous
summer issues were published July 17
and Aug. 14.

IN PHILADELPHIA

Above the cow-like complacency
with which the general public in Amer-
ica regards art matters at all times,
and especially in the summer months,
are heard as from a clear sky the sud-
den thunders of Pennell—Joseph Pen-
nell, etcher, lithographer and contro-
versialist. It irks him considerably to
be unheralded and unsung between art
seasons and sooner or later an out-
burst that would draw wide-spread at-
tention his way was inevitable.

The greatest press agent of all times,
Pennell has early discovered that the
grosser the rudeness and the fiercer
the onslaught, the surer the reclame.
People are so apt to overlook kid glove
criticism reveling the rather in blud-
geon and knuckleduster procedure.

A victim for assault was quickly
found in the person of Mayor Moore of
Philadelphia, who unwittingly headed
the band of criminals—architects,
builders and contractors—who have
ruined Fairmount Park, primarily to

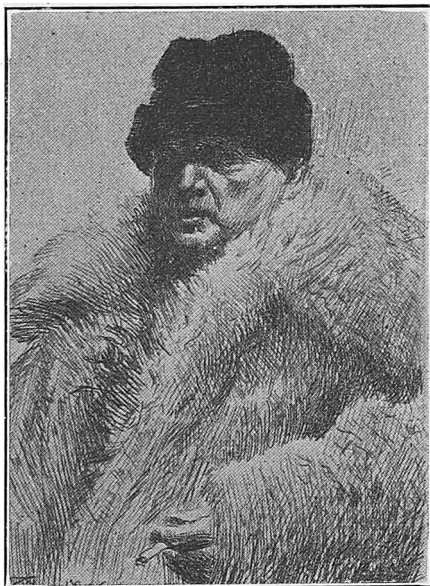
displease Pennell, but as a secondary
consideration to erect a museum upon
that much vaunted site.

It were rash to suppose that no in-
jury will accrue to the landscape dur-
ing the necessary upheaval, but why
lament over spilt milk? If Phila-
delphia beauty spots have been an-
nihilated, why did not the public, head-
ed of course by Mr. Pennell, prevent the
outrage at its inception? No! The real
reason is to call attention once more to
Joseph Pennell.

Readers of Ellwood Hendrick will
recognize the fact that Pennell has
reached and passed the human satura-
tion point. His limit of solubility has
been attained and he reveals a pre-
cipitate, ceasing to be the clear solu-
tion that he once was; in fact, he is
super-saturated and injured. Im-
patience and irascibility have super-
vened and the first person singular has
entered his soul. Alas for the fair fame
of Pennsylvania, Philadelphia has done
it!

God forbid that Fairmount Park be
known to future generations as Park
Ferment.

OBITUARY



Courtesy of Frederick Keppel & Co.

Anders Zorn.

Anders Zorn, the Swedish painter, died
at Stockholm, August 22d. For lack of space
a detailed notice of this eminent artist is de-
ferred to the next issue.



S. Montgomery Roosevelt

S. Montgomery Roosevelt, cousin of
Colonel Theodore Roosevelt, who died sud-
denly at the Knickerbocker Club, Aug. 20,
was associated with art interests for many
years. In the eighties he took up art seriously
and studied at the Art Students' League in
New York, later in the Julien Academy, Paris,
under Jean Paul Laurens and Benjamin Con-
stant. In 1904, he painted a portrait of the
then President Roosevelt so ably that the
French Government made him a Chevalier
of the Legion of Honor. Since then he
has been represented in various American
and European exhibitions.

Mr. Roosevelt was born in New York City
in 1863. He was the chief founder of the
American Society of Portrait Painters and
until the time of his death, its president.
His nature was genial and kindly and he
was ever the friend of art and artists and
he will be missed by a large number of
friends.

PICTURES IN BERLIN

The Berlin correspondent of the London
Sunday Observer writes:

"All post-war visitors to Berlin pay a visit
to the palace of the ex-Crown Prince, situ-
ated not very far from the imperial Schloss,
Unter den Linden, and turned since the
Revolution into a home for all that has been
considered best in modern German art for
the past half century. The recent death of
Max Klinger will recall to many the har-
monious and decorative work of a man who
filled no small amount of space in rooms
barely large enough to admit his large can-
vases and still larger statues. Klinger was
true to old traditions, even to the extent of
trying his hand at all mediums and turning
his mind with all the intensity of a still
older school, first to Greece and then to Italy
for inspiration. A tour round the summer
exhibitions of Berlin reveals the fact that
the divine impulse is still sought elsewhere.
Unhappily for the peace of mind of those
who like the calm atmosphere of cool gal-
leries on warm afternoons the country that
infuses most enthusiasm into the younger
generation is anything but classically serene.
It is Russia.

The "November" and "Storm" Groups

"Hélas" wrote a Parisian art-dealer to
his Berlin confrère the other day, 'we are
now where you were in 1871. Militarism
and glory win the day. Art is dead. Heu-
reux Berlin!' This fortunate Berlin has
found a means of self-expression in the
'November Group' that takes up more than
half the space of the big exhibition held
every year; in the smaller show of the
Secession, just closing, to reopen in the
autumn; in the monthly international ex-
hibits of the 'Storm' group, which includes
literature and the drama among its proteges;
in a hundred one-man shows at every first-
class dealer's, and a newcomer, but fore-
most in self-advertisement, the first Dada
collection offered in this country to the
public.

"The Cubists, Futurists, and Expression-
ists have a large enough following here to
erase the impression that, strictly speaking,
Cubism is French, Futurism Italian, and
Expressionism Russian. Picasso and
Picabia are revered as the masters of mathe-
matical formulae on canvas, Marinetti is
chief of those who first saw the possibili-
ties of painting noise and the movement
causing such sounds; in a private collection
of the 'Storm' headquarters there is a sur-
prising and instructive picture of much con-
fused intricacy called 'Rattle of a Cab over
Cobblestones.' This is the quintessence of
Futurism, but only shown to the initiated.

"The Russian Chagall is the master of
Expressionism, which can best be defined as
the transfusion of a form into an idea. It is
an esoteric Impressionism. In short, where-
as a painter of any other school might de-
pict the lady of his heart under whatever
conditions suited the mood of the moment
best, the Expressionist can only paint the
coursing of his own heart's blood—a canvas
blossoming in purple and red, such as never
poet dreamed of. After this, it will easily
be understood that though the finest pic-
tures of the class are reckoned to be Cha-
gall's 'The Village and I,' and 'A Soldier
Drinking' the chief person of the village
has a bright green face, because green is the
cow's favorite color and the cow would see
him so, and the soldier's head is painted
upside down, the presence of the vodka bot-
tle denoting such feelings. It has been re-
served to the metaphysically-minded Ger-
mans to go one step further and to indulge
in Absolute Expressionism, in which figures
play no part at all. By this means it is
possible to intimate all the endless har-
monies, dissonances, abstractions, rhythms,
storms, whirlwinds, raptures, desires,
agonies and vibrations contained within the
limits of a human brain and a paint-box.

"The 'November Group' are showing a
picture entitled 'The Sailor Fritz Piefke.'
This consists of a large map, confused as to
geography, with a few shells stuck on at
suitable intervals. As a new medium of ex-
pression almost anything is welcome; news-
paper cuttings, strips of cloth, linen and vel-
vet, bits of chalk, tin, cork, etc. Anybody
with a practised eye can guess that a play-
ing card, a railway ticket, a strip of cigar
box, some advertisements, and a piece of
striped shirt attached by drawing-pins, the
whole neatly framed, means 'Portrait of a
Gentleman.' Such methods are really Byzan-
tinist; gold dust was applied as decora-
tion centuries ago and, after all, Leonardo
stuck various ornaments on that fearsome
shield of his. As for naming the finished
product, extremists do not believe in such
banalities. A symphony is only called
'Pastorale' or 'Domestica' after one thought
that may have pulsed for a moment in the
composer's brain.

The Russian Archipenko.

"In the plastic arts the name to conjure
with is Archipenko. There is but one Archi-
penko and Russia his native land, but his
imitators in Berlin are legion. Archipenko
is the man who first saw the possibilities
of the Einstein theory applied to statuary.
The relativity of one limb to another—of
one figure in a group to another, is what
Archipenko means to express when he dis-
regards one leg as superfluous elongates

a neck at discretion, omits a nose or any
other limb or feature that might interfere
with the harmony of a group. Here, again,
the Absolutists go a step further, and, their
figures conveying the sense of rhythm,
speed, or anything in which the human form
becomes difficult to deal with, ignore ana-
tomy entirely and becomes merely vigorous
and disconcerting twirls and flourishes in
wood and plaster-of-Paris.

The Dada Display

"After the purple cat grasping the pale
moon, the electric tram with real pearl but-
tons for headlights, the geometrical orgies,
frenzied diagrams, and voluptuous riots of
intensely ardent color that have no form at
all, the small two-room Dada exhibition
comes as a certain relief, though the stuffed
life-size figure of a Prussian soldier dangling
from the ceiling is anything but reassuring
at the first glance. For, though Dadaism
is international, it was founded in 1916 in
Zurich, that town of the 'triple-Boches,' by
a German, a Rumanian and a Frenchman, as
a flaming protest against all governments,
all shibboleths, all preconceived notions of
anything whatsoever; it takes color from
immediate surroundings. The Berlin Dadas
are violently political. They preach Bolshe-
vism in life, and Primitivism in art. Just
as the word 'Dada,' name of the French
child's wooden hobby-horse, conveys a sense
of extreme simplicity, so are all simple, un-
spoiled forms of self-expression Dadaistic.
They claim, the child making mudpies, Jazz
dancers, and Charlie Chaplin for their own.
They are ironic concerning modern pictures,
and ornament their Expressionist efforts
with nail-brushes (hygiene) and a few false
teeth (health). They write poems and
print most of them upside down—down with
all laws, including those of typography!

"But the chief man of this special show is
the German-American, George Gross, whose
anti-military skits are sometimes worthy
of better surroundings. Even he, however,
is overshadowed by the life-size picture of
the 'Eternal Feminine,' an unpleasant lady
with a red face and green hair, in diaphan-
ous attire, garnished with real sequins. She
is reading a love-letter. The letter is a real
one. It is pasted on where all may read.
'Anne-Marie,' it begins, 'Why do you treat
me so? For God's sake have pity!' 'We
found it in a tram-car,' said the Dadasoph,
who was illuminating things for my better
understanding, 'This last, this eternal, this
supreme negation!'

AMER. ART ASSOC. OF PARIS

The members of the American Art Asso-
ciation of Paris are holding an exhibition
of painting and sculpture in the attractive
rooms of the American Art Students' Club,
4 Rue Joseph-Bara.

The members exhibiting are: (Painters)
F. C. Frieske, Ullman, Arnold Slade, Clar-
ence Gihon, Phil Sawyer, Polowski, Lee,
Snyder, Methven, Glenn, Mason, H. O. Tan-
ner, Ritman, Pierce, Logan, E. D. Connell,
Robert Hostater, Johnson, Cameron Burn-
side, Greene, Alec Warshawsky, Barlow,
Sparrow, Chase, Armington, Stanley-Lau-
rence Reckless, Webster, Charles Thorndy-
ke, O'Connor, Nutting, Pitts, Rupert
Bunny, Morrice, Thomson, Alexander Har-
rison, Richards; (Sculptors) Emory Simons,
Storrs, George Conlon, Otto Gaensslen,
Eduard A. Minazzoli.

The group, though limited, represents
twenty-five years of French influence.
While not strictly American, since any
artist speaking English is eligible to mem-
bership, and among the exhibitors are the
Australian Bunny, the Canadian Morrice,
two Russians and an Italian, yet the pre-
ponderating strain is of the United States.
E. D. Connell, with a large canvas showing
a Salon Mentionné, and two small land-
scapes, reveals the weight of the Barbizon
school and such masters as Troyon, with
the student who came to Paris a quarter
of a century ago. Cameron Burnside,
Charles Thorndyke, Robert Hostater, the
Californian, show in varying degrees, and
with considerable modification due to es-
sential technique and the personal approach
to painting, the present-day contagion of
certain aspects of the movement supposed
to rise from the work of Paul Cézanne.
Gihon, in a high-kef, deliberated assorted
landscape, gives another slant of the slope
that breaks away from the past, or that
springs from it at an angle. Bunny in three
allegorical decorations gives still another
eminence of the new spirit, which yet has
well-defined historical relationships. Mor-
rice in a tonal oil of a girl in brown with
blue head-dress, and in a landscape with
figures, combines the freshness of contem-
porary viewpoint with reserve of statement.
This faculty, in various ways fairly charac-
teristic of the exhibitors, is in marked con-
trast to the unregulated violences of many
of the ultra-modern displays of Paris.

Mr. Harold and Mr. Walter Ehrich were
fortunate enough during their summer trip
through Europe, to purchase for their al-
ready fine collection, some canvases of note.
Among the more important are a Velasquez,
an El Greco, a Raeburn, Romney, Rey-
nolds, and an exceptionally good Sodoma.